



Wonderfiles 001

wondermachine.net

Revy

1. Why did you choose the name Revy?

Revy was a nickname given to me by friends in high school, and eventually it became the alias I used when I started DJing. It really doesn't have any other special significance, but the name definitely pulls up some "interesting" Google image search results anyway.

2. How did you go about starting up your project Bleepsequence?

My label started up in 2010, and I had been gathering and enjoying so much netlabel music for years up to that point and had connected with a lot of great artists. It just felt like it was the right time to form a collective and start giving back to that community, and also try to foster more collaboration and creativity. I had an idea of getting a few people to collaborate on building up a pool of samples, and letting everyone's style run wild with the first compilation, *Architectures*. From there on, it was easy to continue releasing fresh and top quality material thanks to everyone involved and from a lot of amazing new submissions. In the end, it's liberating to not have to worry about the financial aspects of running a traditional label, besides the fact that I don't want to have the need to sell units be an indirect influence on the sound. We are all about pure expression, risky experimentalism, and concept exploration. And having fun of course, I guess that's always top priority!

3. You have been living in Japan, do you want to tell us something about your experiences there?

Sure, so I was living in Tokyo from 2006-2008, and it was really a life changing experience after having grown up in rural Idaho. It's this crazy mix of hectic bustle and meditative calm, futuristic technology and ancient history. It's a truly inspiring place for artists and musicians to live, if you can still find the time to create. I had a pretty laid back job teaching English, so I was able to spend my free time enjoying the sights and culture, and also further develop my music production. It was around that time that I really began to move beyond just playing around making little loops, and really started finishing full tracks and releasing them.

4. Can you explain your approach to music production?

I definitely have a "Let's just see what happens" kind of approach to sound design. I don't like to have any set plan placed before me, and lately I prefer to record and arrange my tracks live with minimal editing after the fact. Half of the fun of music production for me is turn a knob and hear how it spontaneously changes the sound, the more unpredictable the better. A lot of this constant tinkering will make its way into my recordings too. I love abstract ideas and art, and I find that making electronic music provides a very meditative framework to experiment with endless combinations of sound design concepts and rhythms. When it comes to melody, I also prefer things to be a bit chaotic, random, but still very emotive and expressive. I think the atmosphere of a track is very important to evoke any kind of mood or feeling from a piece, but I strive to not make anything too obvious.

5. Do you mind telling us something about your setup?

I am mostly software based. I use Reason for most of my sound design and sequencing, and I'll record audio in Ableton for mixing down and some additional fx processing. Over the past year I've also been having lots of fun making weird sounds with an iPad, and just recently started teaching myself how to play bass guitar. I also love to pull sounds from field recordings or sample old video games.

6. What is your favorite dish?

I could eat yakisoba all day, every day.

7. You are involved in the gaming scene, is that correct?

I was producing and editing video game reviews for a fairly popular YouTube channel a few years ago, but have since moved onto another job. It sounds like a dream but it actually ended up becoming rather stressful and unsatisfying in the end. I still collect old consoles and games from the 80s and 90s, and video game music has always been a big influence on me. My new remix project *Bitlegs* has been a fun outlet for that. I like finding some of the more obscure themes and converting them into really deep and meditative soundscapes.

8. What other projects do you have coming up?

I've got three finished remixes pending release now that I'm pretty excited about, *Fax on Make Mistakes*, *Mi on Mesa Recordings*, and *Bleupulp on Bleepsequence*. I've also been recording with my friend *Vasculator* in a new project called *Untethered*, and we'll have some more of that material coming out very soon. This winter I'm hoping to have plenty of productive studio time to finish more original stuff and maybe a podcast mix or two. I haven't been DJing much lately and I have loads of great new music to play around with. And whenever I need a break from music, I'm working on a new YouTube channel called *BurstError*, with sporadic outputs of tutorial videos and other random stuff.